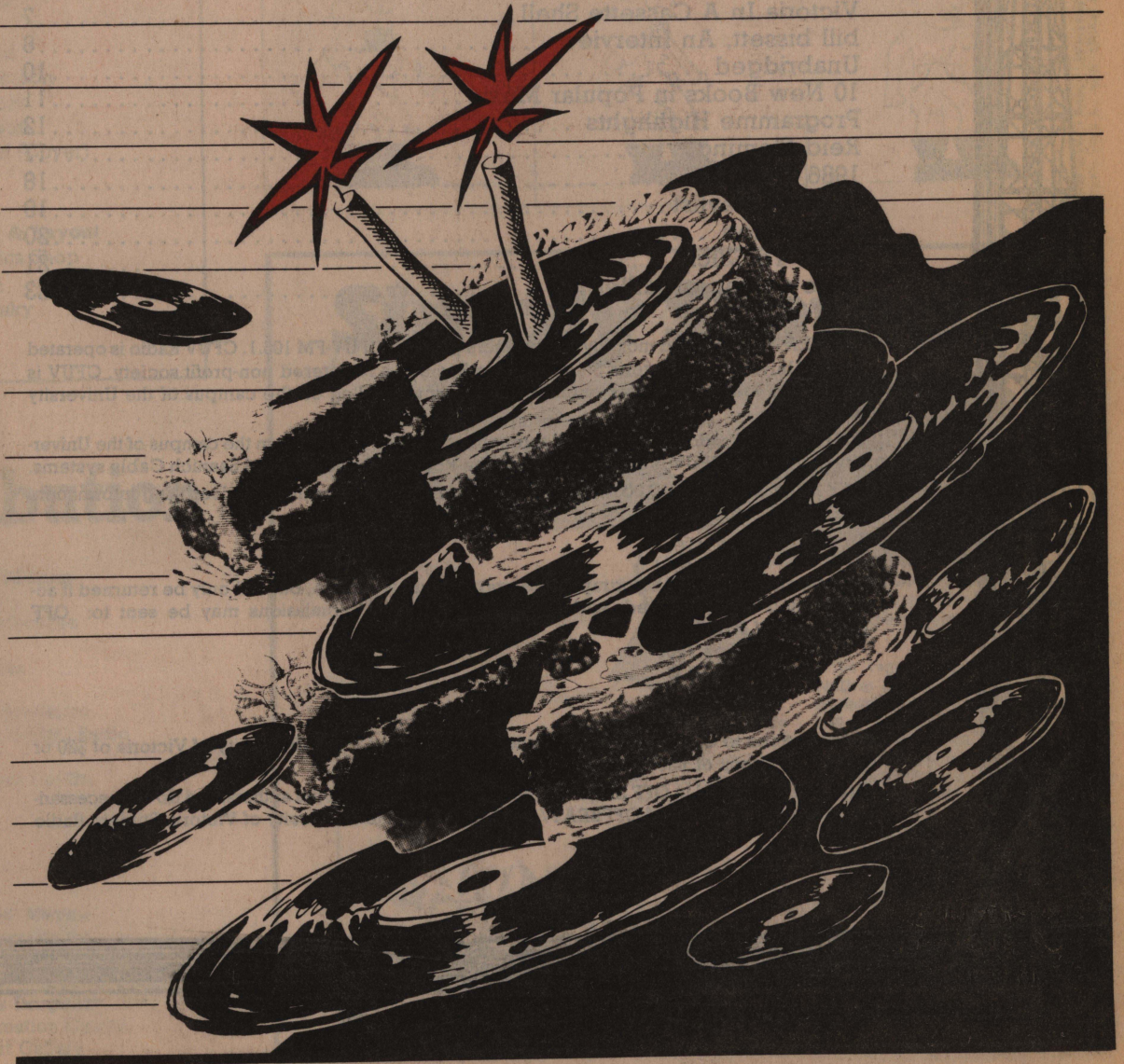


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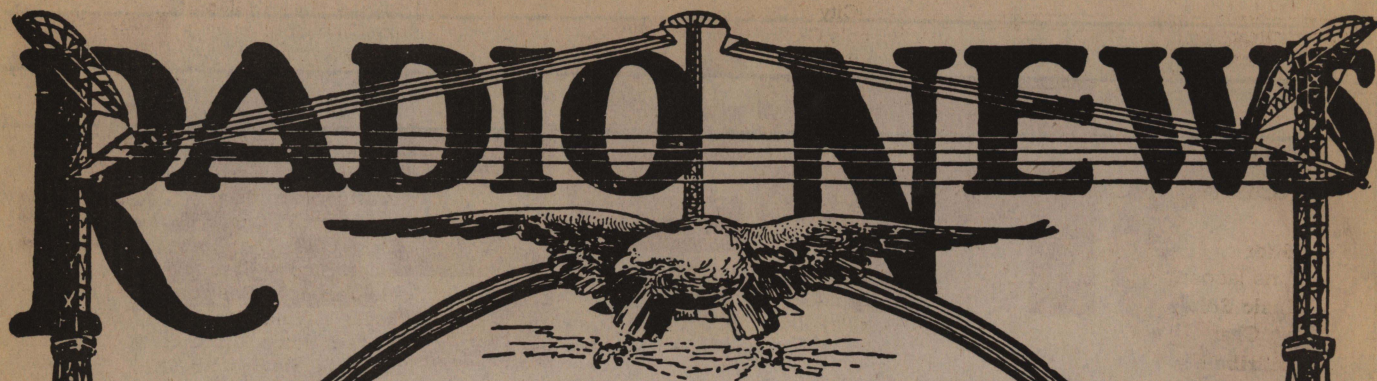
OFFBEAT

JANUARY 1986 A GUIDE TO CFUV FM 105.1

Two Years On Air



RADIO NEWS



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OFFBEAT

January 1987
Volume 2, Number 1

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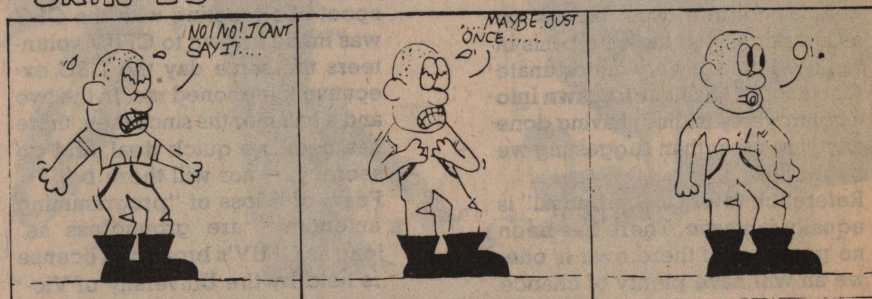
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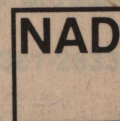
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LETTER

The Editor

December's Zeno's Heap of Millet column was so filled with factual inaccuracy that a response is necessary:

1. Contrary to statements made in the column, the CBC has never suggested that they "take over" any particular CFUV time slot. Zeno's entire column is a hypothetical extrapolation from a five-minute telephone conversation I had in mid-October with a CBC Radio executive. I was asked if it was worth talking about some form of affiliation, and I said that it was. There has been no other contact since then.
Zeno's column was based on assumptions that have no basis in reality. I find it very unfortunate that the CBC has been drawn into a controversy without having done anything other than suggesting we might talk.
2. Reference to a "CBC proposal" is equally fantastic. There has been no proposal. If there ever is one, we all will have plenty of chance to comment on its merits.

3. The column claims that the CBC is seen as the solution to CFUV's money and signal problems, but the author knows this not to be the case. We have been working for some time towards an increase in broadcast power — not as part of a deal with any outside group. Similarly, a UVic student funding referendum has been scheduled for March — if successful, our financial problems will be at least partly relieved. Neither of these problems, nor their potential solution, have anything to do with the CBC.
4. The concern expressed that CFUV's character might change "over night" seems a bit far-fetched given the fact that the prospect of a meeting with the CBC was made known to CFUV volunteers the same day the CBC executive telephoned me. In the two and a half months since then, there has been no quick deal, and no secrecy — nor will there be.
5. Fears of a loss of "programming autonomy" are groundless as long as CFUV's broadcast license is held by the University of Victoria Student Radio Society — not

the CBC, me, Zeno, or anyone else. This gives the Society control over our programming (as it has always had) both theoretically and in practice. I have never heard any suggestion that this should change — in fact the CRTC probably would prevent such a change if anyone ever tried.

The author of the column was aware of the preceding facts long before it was printed. The admittance of being "out of touch with CFUV's internal politics" appears to have been used as an excuse for printing a column based on substantially inaccurate information.

It's one thing to comment in a general way about a hypothetical issue such as CBC affiliation, but to base an entire column on a foundation of hyperbole and inaccuracy takes away from what would otherwise be a legitimate position.

We will never give up control of our programming to anyone.

Discussing the role of campus/community radio and how we can better fulfill it is worthwhile. To me, however, it is a waste of time and energy to debate proposals that do not exist.

Brian Webster
Station Manager

Felicity's

& SUB-PUB

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UPPER LOUNGE
JAN. 8th
RHYTHM TOADS

Billy Bragg Plays Expo

by Brian Fraser

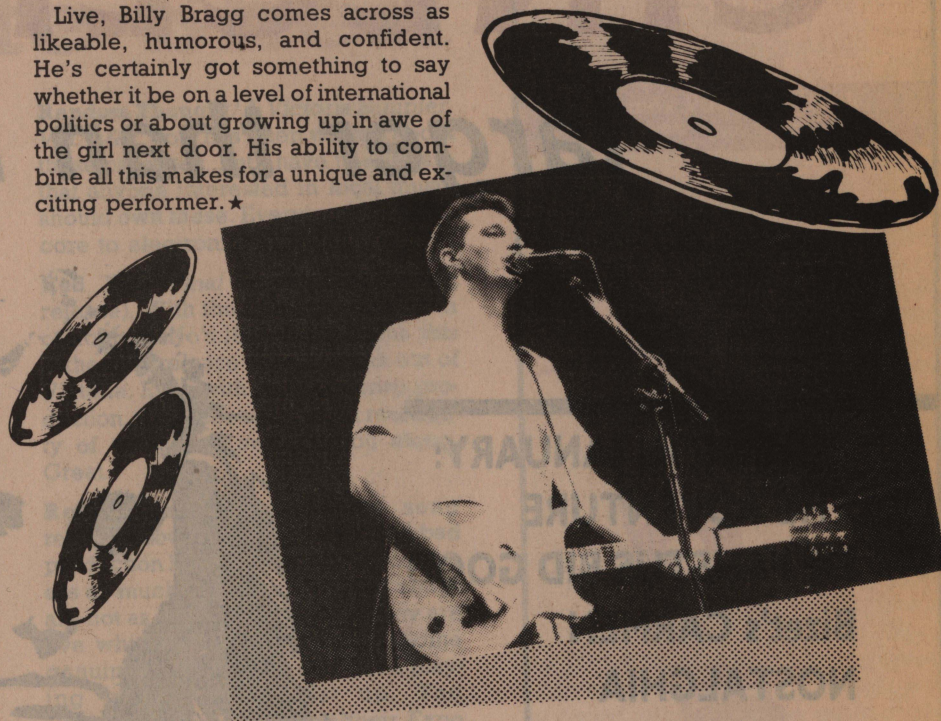
December 5 saw the return of Billy Bragg to our part of the world as he filled the 86th Street Music Hall in Vancouver. He was midway through his twenty city North American tour in support of his new LP "Talking With The Taxman About Poetry." If his Vancouver reception is an indication of his tour's success, he should be going home to Barking, England pretty darn happy.

He could easily have been mistaken for another roadie coming out to check the mike for the eleventeenth time. Bragg, in his "soul-cialist" t-shirt and jeans, launched into a fierce version of the Buzzcock's "Ever Fallen in Love?" What an opening! This was followed by a great selection of his material including haunting ballads like "Man in the Iron Mask" and "Myth of Trust" and faster paced stuff like "Help Save the Youth of America" and "World Turned Upside Down." The latter, a highlight of the show, was rudely interrupted by a broken guitar string. He then switched guitars and improvised with a couple of Motown classics. As promised, he later performed "World" once again "when we least expected it."

The venue initially made me cringe with its building facades and video screens, but it provided Bragg with comic material as he compared the layout to that of a shopping mall and ridiculed video. He also made fun of the U.S., his mother, Maggie Thatcher, the Smiths, and Springsteen (which included a convincing impersonation). And yes, his between-song words did include his characteristic political remarks, but only to an extent which made his point, provoked a little thought amongst the audience, and introduced a song.

Bragg's nearly two hour long show included all his classics, like "A New England," "Saturday Boy," "Between the Wars," and "Levi Stubbs Tears." For his second encore he departed from his familiar solo performance as he was joined on guitar by his roadie, Wiggy. "Wiggy taught me to play guitar," we were informed. "He showed me a fourth chord the other day, but I've since forgotten it." Together they performed covers of "Route 66" and "Stand Down Margaret."

Live, Billy Bragg comes across as likeable, humorous, and confident. He's certainly got something to say whether it be on a level of international politics or about growing up in awe of the girl next door. His ability to combine all this makes for a unique and exciting performer. ★



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Victoria In A Cassette Shell

by Mike Gower

Just a quick review of the local releases and demos the station got in 1986. Musically, things have been anything but boring this year and 14 efforts from local bands and individuals attest to this.

Bed Spins/Lunchbox Factory Celebration (9 song release). This tape really rawks! From pathos to pop, pseudo-hardcore to angst-ridden, 12-string dirges, these beer swiggin' dudes successfully combine all their influences into one tight mess.

Dayglow Abortions/Dayglow Abortions (LP). The only record of the year, this long anticipated release took months to materialize in Victoria stores, but it was worth the wait. Witty and unembarrassingly silly lyrics combined with screaming lead guitar lines. Guaranteed to be hated by anyone over 30.

Noise Generation (7 song demo). Two of the cuts from this demo are on the Random Thought compilations, but several other cuts are equally titillating. Noise Generation released a second demo (21 Tomorrows/Voice Chair) but the 3 min. songs of the first demo were expanded into explorations in self-indulgence. The great wah-wah, fuzzed bass is still there and Nick can sing a whole lot better, but it takes just too long for anything to happen.

Oedipus Rex (7 song demo). A good little-noticed effort which, if none of the songs were highly memorable, should not have been ignored either. Obvious Alarm/Cure influences. Real promise, too bad they broke up.

Plastic Ladder/King Nine Will Not Return (8 song release). Bill Lutela of Automatic Shock fame wins my adoration for this well-produced and professional (in the best sense of the word) experiment. Bill's playing confirms his reputation as one of Victoria's best guitarists and the electronics and effects are tasteful and adventurous. The drumming is adequate, but Al Limacher's vocals are mildly annoying.

Random Thought/A Victoria Sampler, Vol. 1 & 2. Lots has been written about these cassettes, but I have to reiterate that anyone interested in local music should own these. Everything from hardcore to electronic diddling.

Red Tide/Final Solution (13 song release). With the possible exception of NoMeansNo's 1983 album *Mama*, this is the best release ever to come out of Victoria. Even with less than crisp production, the sheer energy and musicality of the songs sweeps you along. Great.

Resistance/Irresistable (10 song release). Low recording levels and bad production keep this tape from kicking ass as much as it wants to. The songs are not as convincing here as they are live which is very unfortunate. Some genuinely funny lyrics and good playing keep the interest up. The Resistance shine more on their *Expo Bop* 5 song demo recorded live in Winnipeg and Edmonton during their Canada tour last summer. Good stuff.

Squares (6 song demo). A quirky pop tape. Some pretty amusing lyrics and competent playing make this another band that could develop into something good.

Wardells/Der Fruhling (7 song release). Victoria's pop kings consolidate their title with this release which proves you can be accessible and still maintain musical integrity. My main complaint is that their preoccupation with harmonies at times overwhelm the instrumentation. This is also a problem on *Nifty Little Ditties*, their 3 song Mushroom Studios demo which catches them at their choir-boy best on "Get It Right." "Comin' Back from the Dead" would actually rock pretty good if it wasn't for that jangly guitar (buy a Marshall amp that goes up to 11, Pete).

Xaliman Songs (3 song demo). Don Xaliman came from Vancouver where he had released last year's *Congenial Twist of a Mechanical Moonbeam*, a good instrumental/electronic 'landscape'. This year's effort contains singing, which is an unwelcome addition. Still better than average though.



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Going Your Way!

an interview with bill bissett

by Jim Andrews

bill bissett is the author of fifty-one books of poetry, the most recent of which is called *Canada Gees Mate For Life*, published by Talonbooks. Jim Andrews interviewed him for *Fine Lines* when bissett was in town to read at Open Space. Here are the first few minutes.

JA: *There's a sense of flux in your poetry, perhaps an assumption that the poem only registers the moment or a perception that may dissolve in the next moment or the next poem. Are you a sort of modern Heraclitus in that way?*

bb: Probably; for sure . . . I don't think that you can ever step into the same river twice. As confusing as that seems to be to the rational mind, which all of us, certainly including myself — maybe not all of us, but I certainly have a rational mind too; maybe everyone doesn't, but I do, and it's not necessarily a big help, because it's always trying to make sense of things, trying to

evaluate the past, predict the future, and if one could just rest easy with the Heraclitean maxim, just embroider it on one's forehead, or in one's veins, I think it would be excellent, but that's easier said than done.

JA: *Some poets and philosophers try to find out that which doesn't change. Is that a concern with you?*

bb: That's a concern of mine in terms of the political realities that I like to write about. And, of course, some relationships sometimes don't change, but you can't make them not change when they start to change; I think that's where the Heraclitus part comes in with them. With politics, I think there wants to be a stable body politic, a stable society in which there's guaranteed wages for work of equal value. I think that's very important and has to be seen as a stable want, that if the species itself doesn't yet want it, in terms of evolution, the rational mind wants the species to want it so we can learn to want these things.

JA: *The rational mind wants the . . . ?*

bb: I don't know . . . umm . . . Egalitarian thinkers want the rational mind to want the species to want it . . . Other kinds of thinkers don't give a good god damn . . . The rational mind may be up for grabs — I don't know — I'm not defending the rational mind here. Just like in politics, Heraclitus is not enough for me; in terms of politics, I like to think of sensible programs that provide guaranteed minimum income for everybody. I like free enterprise, but I don't like it to the exclusion of people's ability to eat and be clothed. I think poverty is one of the greatest abuses.

JA: *You avoid preaching in your poetry, particularly . . .*

bb: And I preach in interviews.

JA: *. . . particularly in your political poetry. That's what you avoid; what do you do in your political poetry?*

bb: I try not to say that this is what I



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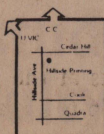
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think ought to or wants to happen, 'cause that is preaching, and people tend to do that in interviews, I suppose. I just try to put my particular beliefs across. No one has to believe them. In political poetry, I try to use more humor, so that it's not a list of beliefs that people might agree or not agree with and then discuss in those terms. It may have some story line, it may have some observations about the world and some exempla that might actually support the philosophy that's being presented, and maybe some healthy agnosticism as well, so that it can be food for thought rather than a conclusion. I don't think people read conclusions very entertainingly; I don't think writers write them very entertainingly, either; they're too much like treatises.

JA: *Your poetry in general avoids conclusions, whether they're political conclusions...*

bb: Or emotional ones, philosophic ones... I try to avoid them. In the longer poems, you'll see me slipping in this thing about guaranteed minimum income, and equal wages for work of equal value. These are things I really do believe; nothing, I think, would ever change that in me.

JA: *You've spoken of the "organized large death cults" in one of your poems. What are they?*

bb: And you don't want me to preach? Oh, no, you didn't say you didn't want me to. To me, an organized large death cult is a military, industrial complex of any nation; it's an armed force of any nation; it's usually some alliance of church and state of any nation; some main theocracy of any nation. No matter how liberal one wants to be, how tolerant one wants to be of all the ways people find relief or sustenance for their soul, it's difficult to not look at the her/his story books and see the roles these large organizations have played in mass death, and that's what I mean by death cults. Organized death cults. They're not spontaneous and impromptu.

JA: *Do you see these as pretty much dominating world politics?*

bb: Yeah, unfortunately, I'm not unique in that. I like to think that these things are not going on any more, or not going on to such an extent, but they've actually increased, and I'm no Cassandra, and so I'm certainly, therefore, no alarmist, but I'm not complacent either, and these things have totally increased. Everyone is selling

weapons to everyone, and there's no guarantee on who's going to use what for what, and most countries' workers are being exploited for the weapons industry. That doesn't mean I'm a rabid socialist. I like a lot of things about socialism, I like a lot of things about free enterprise. I think they can be mixed, the best aspects of both. I think Canada has a unique chance for doing this. However, we're involved in all kinds of weapons and military scams, the same as any other country. Unfortunately, our hands are no whiter than anyone else's... and the use of the word 'white,' in that sense is, come to think of it, pretty screwed up...

JA: *As in 'That's white of you.'*

bb: Someone was saying to me the other day that they didn't think that the hands of Canada were any more 'lily white' than anyone else, and I said, well that's for sure, and then later I wondered what that means in terms of metaphor. I know what it means in terms of fact, but why the use of those images?

JA: *The hands of 'lily white.'*

bb: Yeah, there's corruption and negativism in the languages of all nations, and it usually has a lot to do with the military. It has to do with keeping peoples' minds closed so that they can't see the uses the taxes are going to... military expenditures...

JA: *Are dreams the source of much of your poetry, and is the greatest dream of paradise?*

bb: O wow, is that a quote from somewhere? You've read...

JA: *Just about.*

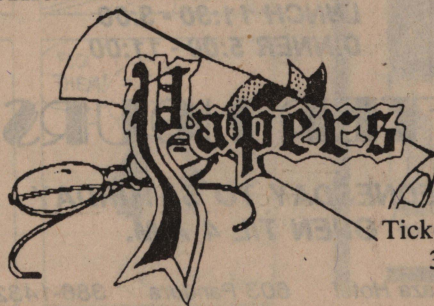
bb: Yeah, wow, uh... probably, I don't know... Dreams certainly are a source of a lot of poetry. Writing and painting,

for me (I'm a painter as well) — these are jobs, like anyone else's job, only we're more erratically paid, sometimes well, sometimes not at all, depends on the year and the month, what's happening, and I don't feel that we have more personal freedom than other people. There are a lot of mythologies and delusions that don't apply to what actually goes on, yet I still hope people like what we do, and aren't liking what we do because of the delusions, but actually like the work, and I think that the dream states have a lot to do with the sources and origin of metaphor, or image, or color, or tone, or event. When you're a full time writer you hope you can somehow use your dreams for material. I think maybe one of the greatest dreams is the afterlife; reincarnation: that's a great dream too. These all may be facts. So I like to use language in a way that it can mean a certain ambiguity, not like 'what's he saying?', but that it can mean 'o yeah, this is true' or 'he's making this a wish list,' you know? 'people might wish this is true.' I've had a couple of pre-death experiences, so I've seen that tunnel that lots of people have seen...

There's this beautiful tunnel you go up half-way. In my case, one time, I went two-thirds up, and there's always yellow, white, gold, light up there,

bright rainbow colors, singing, and its gorgeous, so then it wasn't my time and I went back down to the hospital bed, I guess through the golden corridor which is the belly button, etc... Having had these pre-death experiences, I really believe that not only is it great to make heaven on Earth, but that there are other worlds; something wonderful is going to happen, for all of us, and does, and that we get to it. ★

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UNABRIDGED

Politics is a word that turns many people off as soon as they hear it. Images of boring fat-cat politicians, insincerity and hot air come to mind. Politics as a game, little different from football or poker, is often followed by its fans as a hobby no different from any other. This is the politics of election-watching, an addiction to number and polls and jargon. We can call it politics with a big 'P'.

There is, however, another kind of politics — the politics that pervades all of our lives, our homes and workplaces, anywhere people interact. This kind of politics decides how decisions are made, who gets what and who pays how much. Politics with a small 'p' is what life is all about.

Some people profess to hate this kind of politics even more than the big 'P'. Few of us, however, have the inclination (or courage, perhaps) to step out of the political world that surrounds us. We may not like it, but almost everything we do is political.

As participants in the "alternative" media, we have a responsibility to be especially aware of the pervasiveness of politics. We must judge how we fit into the mesh of hierarchies that affect us, and we need to expose the realities of the complex political world around us.

Politics becomes particularly important when one wants something. Right now, CFUV Radio badly wants (and needs) two things: improved funding and a stronger broadcast signal. We can see the prospect for both in the near future, but politics will decide

whether they are attained.

For additional funding, we have chased every opportunity that has presented itself. We raise money from our audience, the local business community and our own volunteers. The University of Victoria is being asked to maintain its funding rather than continue cutting its financial contribution. Now the students of UVic will get a chance to do their bit. In March they will be voting on a referendum that could provide CFUV with an additional \$1.50 per student per term. This amounts to about \$24,000 per year. If we get their support, UVic students will have helped assure the future of campus/community radio in Victoria.

Also in the works is an application to increase CFUV's broadcast power from 50 Watts to roughly 2000 Watts. The improvement to our signal would be great. Our potential audience would grow substantially, and our existing listeners would no longer have to suffer through painfully bad reception.

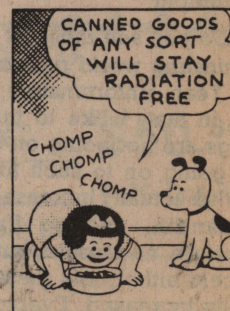
To make this plan work, we need the support of the local community and funding help from the University. The above-mentioned student referendum would provide about half the needed money, and we hope UVic will match it.

As we move into 1987, CFUV is at a crossroads. The choice is between a future threatened by instability and the prospect of decline, or one filled with the opportunity to provide a true radio alternative to Lower Vancouver Island. Politics with a small 'p' will decide it.

A couple of new programs to watch for at CFUV: Talking About Theatre will become a bi-weekly feature on Friday Night Specials in February. Hosted by Dr. Michael Booth, Chairman of UVic's Theatre Department, Talking About Theatre will do what its title suggests — provide a look at theatre from the inside. Another new feature on its way is a Children's story program that will soon join our Monday evening lineup. The half-hour program will include a new story each week. This is the brainchild of Joy Maxim, who lectures in UVic's Education Faculty.

Two people who have recently departed from positions of prominence at CFUV are Mike Gower and Tim Chan, former Program Director and Music Director respectively. The efforts of both Tim and Mike in these demanding volunteer positions have been most valuable. I am glad to report that neither has completely left us, and Kerry Clarke is now carrying the load as Program Director, Jack Tieleman as Music Director. All four are gluttons for punishment and I don't know what we would do without them.★

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10 New Books In Popular Music

compiled by Eric S. LeBlanc

1. **Amy Grant: A Biography**, by Bob Millard. Doubleday, 1986. (Book Order No.: ISBN 0385234708)

2. **Dreamgirl: My Life As A Supreme**, by Mary Wilson. St. Martin's Press, 1986.

3. **Glorious Is Thy Name!: B.B. McKinney, The Man And His Music**, by Robert J. Hastings. Broadman Press, 1986. (Book Order No.: 0805472304)

4. **The Gospel of Music: A Key To Understanding A Major Chord Of Ministry**, by E. Myron Noble. Middle Atlantic Regional Press, 1986. (Book Order No.: 0961605618)

5. **I, Tina: My Life Story**, by Tina Turner with Kurt Loder. Morrow Books, 1986.

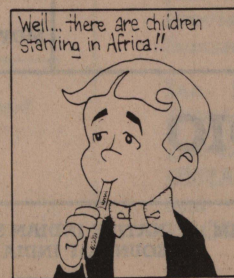
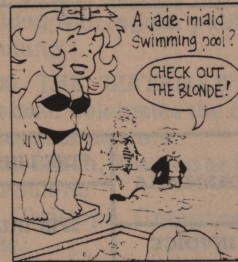
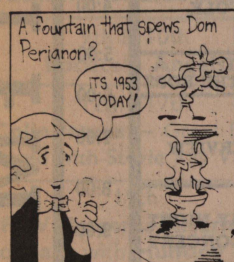
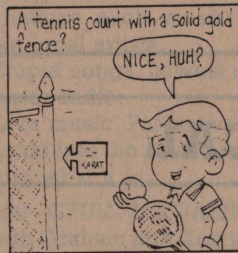
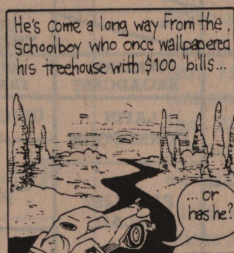
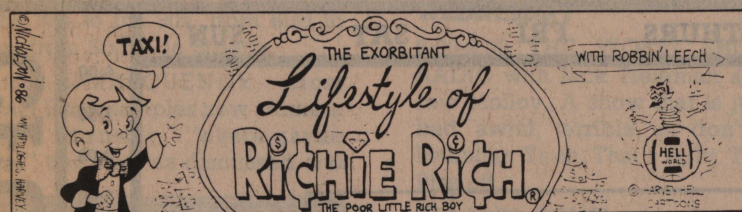
6. **John McCormack: A Comprehensive Discography**, compiled by Paul W. Worth and Jim Cartwright. Greenwood Press, 1986. (Book Order No.: 0313247285)

7. **Neil and Me**, by Scott Young. Seals Books, 1986.

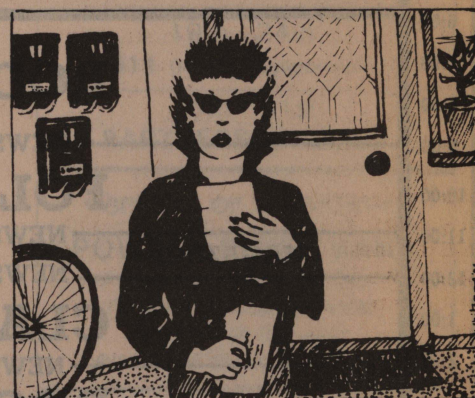
8. **The Proud Record Price Guide**, by Fred Heggeness. F.H. Pub., 1986. (Limited Edition)

9. **Survivor: The Authorized Biography of Eric Clapton**, by Ray Coleman. Sidgwick and Jackson (UK), 1986.

10. **Sweet Soul Music: Rhythm and Blues and the Southern Dream of Freedom**, by Peter Guralnick. Harper & Row, 1986. (Book Order No.: 0060960493)



NEXT MONTH: CASPAR - RICH, BUT DEAD.



unfamiliar handwriting... a foreign postmark... and some startling NEWS...



Stella goes down to catch her cousin George backstage, and warn him that his mother is coming to visit....

	MON	TUES	WED	THURS	FRI	SAT	SUN							
6:00	ROCK							6:00						
7:00														
8:00														
9:00	NEWS							9:00						
10:00	FOLK							10:00						
11:00	NEWS						VOICE OF THE DRAGON	11:00						
12:00	MAGAZINE	NEWS					ITALIAN BROADCAST	AU QUARTIER FRANCOPHONE	12:00					
1:00	CLASSICAL					LATIN CONNECTION	UVIC RECITALS	1:00						
2:00						NEWS					PLAYLIST SALAD	JAZZ PROFILES	2:00	
3:00						ROCK								3:00
4:00	NEWS					PROFILES	FOLK	4:00						
5:00	JAZZ								5:00					
6:00													6:00	
7:00	STORYTIME	INFREQUENCY	THE SCHEME PATROL	EARMERALS	FINE LINES	ALIVE AND DREAD	OVERVIEW	7:00						
8:00	YOUR MUSICAL LIBRARY										8:00			
9:00	NEW ALBUM	DIRECTIONS	LET THE GOOD TIMES ROLL	INVOICE	SPECIALS	OVERKILL	SUNDAY NIGHT JAZZ CONCERT	9:00						
10:00	ROCK								10:00					
11:00													MOVIETRACKS	11:00
12:00	LATE NIGHT RADIO								12:00					
1:00														1:00
2:00														2:00
3:00	REQUEST LINE 721-8700								3:00					
JAPANESE PROGRAM								NATIVE INDIAN SHOW						
ROCK								SOUND OF INDIA						

CFUV 105.1 FM

PROGRAM SCHEDULE



music that the Parents Music Resource Centre, the White Citizen's Council, the KKK, and the PTA want you to hear. Brought to you by your wholesome host Richard.

9:00-11:00 FRINGE FOLK with Monica Schraefel.

11:00-12:00 CFUV MAGAZINE. Host Mark Thompson focuses on B.C. political and economic issues.

12:00-2:00 THE CLASSICAL SHOW.

2:00-4:00 DIFFERENT DROOGS. Righty-right my little melchiks and devotchkas, tune in every Tuesday for the further adventures of Nigel-not-so-nice and Adam (cutting my hedge) Cook. Alternative radio's most unique experience. Horrorshow, oh my brothers, absolutely horrorshow.

4:00-7:00 OPEN EARS. Scott Lewis brings you the full range of modern jazz from the 50s to the 90s, from Bird to Braxton, from Sooke to Siberia.

7:00-8:30 INFREQUENCY. Host Rosemary Smith samples new works in the 20th century "avant-garde classical" tradition, as discussed and

played by various musicians.

8:30-10:00 DIRECTIONS. Host Ian Cochran attempts to raise musical dilettantism to a high art. From the Vienna Art Orchestra to Graham Parsons, Richard Thompson to the Kronos Quartet, Robert Johnson to Art Zoid, in just 90 minutes every week.

10:00-12:00 THE JIM FYKES VARIETY SHOW. Join the smooth talkin' Jim and cohort Chi Him as they in true variety show form sample their (and your's!) fave rock toons. Plus, as an added bonus these intermittent weekly features: 70's blast, Toon from a flick, Dead Person, Birthday, One Hit Wonder!

12:00-3:00 RECORD SPINNERS FROM HELL. Assorted rocking tunes, weirdness, spoken word, ambience and roots music with Kerry and sometime partner Standard Deviation.

WEDNESDAY

6:00-9:00 THE WORST SHOW ON RADIO with Jack Tieleman and Andrew Molloy. A show that is just plain bad, awful, terrible, so don't bother listening. Yeah. That's right. Tune out. Piss off.

9:00-11:00 FOLKS with Alan Law. A special feature each week and frequent live local artists.

Jan. 14 Stupid songs. Lowest common denominator radio.

Jan. 28 Live music. Pat Lawson brings his bouzouki into the studio so we can all ask him what it is.

11:00-12:00 CFUV MAGAZINE with hosts Hugh Graham and Kerry Clarke. Includes A.M.S. feature on campus issues, along with regular public affairs programming.

12:00-2:00 THE BIRTHDAY SHOW. Brian Webster celebrates the birthdays of the classical masters.

Jan. 7 Max Bruch, Alexander Scriabin, Francis Poulenc.

Jan. 14 Christoph Graupner, Oskar Morawetz.

Jan. 21 Emmanuel Chabrier plus a special feature on "Great Orchestral Sunrises."

Jan. 28 Edward Lalo, Wolfgang Amadeus Mozart.

2:00-4:00 ALTERNATES between: INSTANT DANGER with Norm LeBus; and ROCK with Calvin.



JANUARY ENTERTAINMENT LINE-UP

5th - 10th
MATRIX

12th - 17th
JUSTUS

19th - 24th
911 (return engagement)

26th - 31st
PARTNERS IN CRIME

* SPECIAL OF THE MONTH *

POWDER BLUES BAND

January 14th and 15th
Tickets: \$8.50 advance
\$10.50 at the door
Available at the hotel front desk

THE STING

CASINO MADNESS

Yes a real casino!
Starts Wednesday Jan. 7th

Coming Soon
ALL YOU CAN EAT BUFFET
Starts Feb. 2nd

919 Douglas St.



JANUARY LINE-UP

7th & 8th
Wardells with Bruised and Stupid

9th & 10th
Botticelli Angels

12th - 17th
Colin James — Great R&B,
toured with Stevie Ray Vaughn

19th
CFUV Presents Alternative
Mondays with Hunting Party

20th - 24th
Invaders — British Rock

26th
CFUV Presents: Poisoned

27th - 31st
Punch and Judy
Alternative Covers

Continued on p.14

Highlights

Continued from p.13

4:00-7:00 **STRAIGHT NO CHASER.** Shaukat Husain and Steve Makuch offer their expanded knowledge and wide collection of jazz.

7:00-8:00 **THE SCHMEBE PATROL.** Join Tom and Todd and their cousin Maureen for an hour of adventure. Featuring Don Fenner with the CFUV sky report, trivia, and lots more. Give it a try, the only thing you have to lose is your self respect.

8:00-10:00 **LET THE GOOD TIMES ROLL.** Guaranteed 100 minutes of music! Eric LeBlanc and Steve Lebitschnig present **BLUES, R&B, and GOSPEL** music. This month they begin a series (see asterisk * below) on the pioneering men and women of the blues. Also in the first program of each month they'll feature a preview of next month's artists.

Jan. 7 O.V. Wright, Isley Brothers, Doctor Clayton, *The guitar Evangelist

(Rev. Clayborn), *Memphis Minnie, Ohio players, Big Jim Wynn and Friends.

Jan. 14 Contours, Maxwell Davis & Friends, Dells, *Lillian Glinn, Teddy Pendergrass, Lou Rawls, Sly & the Family Stone, *Henry "Ragtime Texas" Thomas.

Jan. 21 Gatemouth Grown, *Leroy Carr, Edwin Starr, Temptations, Katie Webster, Chuck Willis: The Songwriter, Jackie Wilson, Jimmy Witherspoon.

Jan. 28 Ruth Brown, Clarence Carter, Lee Dorsey, Marvin Gaye, *Charley Patton, *Clara Smith, Swanee Quintet, Mercy Dee.

10:00-12:00 **THE SHOW IN SEARCH OF A CONCEPT.** Rick and Scott say, "Everybody have fun tonight ... Everybody Wang Chung tonight!!" And why does Scott wear a lot of *Black* clothing???

12:00-3:00 **THE VISITING PENGUINS SHOW.** Your hosts Steve Hip and Andreas Hip tune into the universe in order to bring your much needed aural stimulation. They search the mystic dustbins for the true cries of the angst-ridden artists that are stepped on by major record labels. Featured every week: The Adventures of Alex and his droogs, plus that penultimate classic with Steve McGarret and his coconuts.

Jan. 7 An Evening of Marxist hymns. Feature Album: Test Dept — The Unacceptable Face of Freedom.

Jan. 14 An Evening with Freud. Feature Album: Revolting Cocks — Big Sexy Land.

Jan. 21 An Evening with frogs. Feature Album — Ptose — Ignobles Limaces.

Jan. 28 An evening with dead salesmen. Feature album Colin Newman: Commercial Suicide.

THURSDAY

6:00-9:00 **THE WONDERFUL WORLD OF SOUND.** Glen & Tyler bring you 3 hours of gurgles, squeaks and other assorted auditory pleasures (and maybe some music too!).

9:00-11:00 **FOLK** with Mike McCrae.

11:00-12:00 **CFUV MAGAZINE** with Ellen and Todd.

12:00-2:00 **ONE HOUR AND FIFTY FOUR MINUTES OF THE CLASSICS.** A show for the serious listener. Prokofiev series continues.

Jan. 1 Symphony No. 4 op 47.

Jan. 8 Symphony No. 5 in B-Flat op 100.

Jan. 15 Symphony No. 6 in E-Flat op. 111.

Jan. 22 Symphony No. 7 in C-Sharp op 131.

Jan. 29 Begins Schmann cycle: Symph. No. 1 in B-Flat ("Spring").

2:00-4:00 **ROCK** with Steve.

4:00-5:30 **OVERMEISTER WARREN'S JAZZROCK PRIMATES REVISTED.** Brings you an exciting cross-section of Big Band Jazz.

5:30-7:00 **THURSDAY NIGHT JAZZ PROGRAM** with Michael Giles — Jazz from the 50's to the 80's. Favorite artists include Miles, Zawinal, Methany, Clifford Brown, Monk, Coltrane and lots more.

7:00-9:00 **EARMEALS** gently introduces its audience to the vast array of contemporary electronic and experimental music being produced around the world, both the accessible and the obscure.

Jan. 1 Was 1986 a good year for the tasteful kinds of sounds you've come to associate with the name "Ear-meals"? Tune in and reminisce with us.

Jan. 8 Welcome To Dreamland. A collection of contemporary Japanese new-rock'n'rollers working away from the mainstream. Another Japan.

Jan. 15 West meets East — Part 2: More music from Westerners with the influence of, or in collaboration with sounds from Middle to Far Eastern countries.

Jan. 22 A sweet surprise ...

Jan. 29 Re Records Quarterly, Vol. 1, nos. 3 & 4. Yet two more issues of this outstanding ongoing audio publication, from those good folk at Recommended Records in Britland.

9:00-10:00 **INVOICE.** Host Sadie White-moon takes an eclectic look at the world of women in music, with emphasis on the alternative/unusual. In-depth profiles and random samples,

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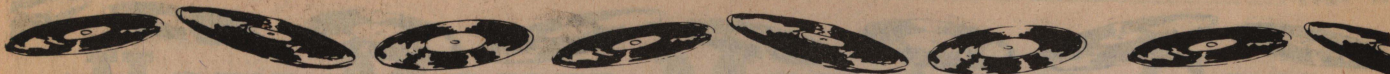
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2



from "lost gems" of the past, to the women who are current forces shaping today's music.

10:00-12:00 **MARGINAL MUSIC** with Karl and Roland.

12:00-3:00 **ALTERNATES** between: **FORTNIGHT AFTER MIDNIGHT PRAIRIE OYSTER SHOW** with Buckskin and Mrs. Hippie. Features all of your country favorites, old and new and H.N.N., the Hillbilly News Network; and **THE MEN THAT WOULDN'T SPELL.**

FRIDAY

6:00-9:00 **THE SHOW THAT HAD A LOBOTOMY.** Zulu-at-Barmitzvah and Dr. Steve E. Blunder bring you anything from 60's garage grunge poonk, psychodelia, Minneapolis stomp-thrash with heart, mod anthems, perverted Mark E. Smith language and straight away Papa-Ubu strangeness. Stay tuned and buffooned!!

9:00-11:00 **FOLK** with Rick Dennis.

11:00-12:00 **CFUV MAGAZINE** with Tom Dufleit. Features: Moscow Mailbag, Radio Activity and other international tapes.

12:00-2:00 **CLASSICAL.**

2:00-4:00 **AN EVENING UNDER THE FLOORBOARDS.** The Evening crew bring you a varied assortment of musical sounds falling within the rock boundaries (or maybe not). Tune in for weekly special features: 3 PM weather, 3:15 movies guide, and 3:45 nightspots guide, and more excitement!!

4:00-7:00 **JAZZ SPECTRUM.** Oldies to avant-garde, presented with subtle humour by anchorman Bill Wynne and co-host Gerry Charlebois. Weekly features include: Hall of Fame jazz profiles, Regional jazz styles and development, variations on jazz classics, guests, Blindfold Tests, rare records and Desert Island Disc choices. Enjoyable, informal and informative.

7:00-8:00 **FINE LINES** with Jim Andrews, Barry MacDougall and Rick Andrews. A literary program featuring readings and interviews with renowned and obscure poets and authors. Produced at CFUV, heard on seven stations across Canada.

8:00-10:00 **SPECIALS** with host and engineer Sharon Hlady. Unique and diverse programming from a variety of sources. Expect live sports, concerts, import programs, and documentaries. This month:

Jan. 2 Vikings Basketball at University of Calgary.

Jan. 9 Vikings Basketball, UVic vs. Lethbridge.

Jan. 16 Vikings Volleyball, The International Tournament.

Jan. 23 Radio Netherlands — Arts monthly and "Windows to War" from the Other Americas Radio.

Jan. 30 Volleyball — Canada West Tournament. See Jan. 3 for more basketball, 8:00-10:00 p.m.

10:00-12:00 **THE HAMMERED ANIMALS SHOW.**

12:00-3:00 **ALTERNATES** between: **MAC AND JAC** (Jan. 9, 23). More than just a radio program, it's a way of life. A variety of music, special guests, wide-ranging topics of discussion, and your requests. and: **THE SON OF MORNING SICKNESS** with Dave Lines (Jan. 16, 30).

SATURDAY

6:00-9:00 **The Jason, Paul, Jason and Chris team ROCK** Victoria.

9:00-10:00 **JAPANESE PROGRAM** (Jan. 10, 24).

Jan. 10 Japanese theatre music and interview with Michiko Weffer on tour of Kaleidoscope theatre in Japan.

Jan. 24 Music of Winter.

10:00-11:00 **ALTERNATES** between: **NATIVE INDIAN SHOW** (Jan. 3, 17, 31). Barry Underwood features music and info on the issues confronting North America's Native community.

SOUNDS OF INDIA (Jan. 10, 24). Simrat with classical music, Hindi/Punjabi film songs, individuals from the local Indian community, and info about the culture, religions & festivals of India.

11:00-12:00 **ITALIAN BROADCASTING SYSTEM.** Long time radio show host Don Sforza presents a show for the local Italian community.

12:00-1:30 **THE LATIN CONNECTION.** The music and culture of Latin America with host Luis Ituarte.

Jan. 3 Latin Jazz.

Jan. 10 Salsa.

Jan. 17 The poet musicians of Latin America.

Jan. 31 Romantic Music of Latin America.

1:30-4:00 **PLAYLIST SALAD.** Music from, and information on, the newest releases at the station, with a heavy concentration in the "rock" vein (anything from reggae and funk to hard-core and pop music). Also, selections from CFUV's playlist.

4:00-5:00 **PROFILES.** In-depth tidbits, history and music of featured artists and musical styles. Live recordings from all musical categories can also be heard.

Jan. 3 The choir of King's College, Cambridge (Classical) with Bruce Hill.

Jan. 10 New Zealand Bands profile with Brian (Squid) Fraser.

Jan. 17 Russ Barenberg, acoustic guitar.

Continued on p.16

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Highlights

Continued from p.15

Jan. 24 Live Classical Recording: Ravel's ballet "Daphnis et Chloe."

Jan. 31 Live Meat Puppets.

5:00-6:00 THE HAG COMPANY. A weekly perspective on women's issues and music, with community calendar information. With rotating hosts.

6:00-9:00 ALIVE AND DREAD. Dr. Dan, The Mighty Cloud of Joy, Rankin' Rob, Nicky Dread, Sister Lotus-I, Johnny-Too-Bad, and Ital Stew bring forth the latest and greatest reggae and African vibrations to the sistren & brethren in Victoria. Features "Top Rankin' Reggae Playlist" and profiles of the world's top reggae and African music-makers and dub poets.

Jan. 3 Johnny Too-Bad and Ital Stew feature some newer English reggae releases plus unusual dubs and other unique material from reggae's prolific history. *ends at 8:00 due to basketball game.

Jan. 10 Rankin Rob presents a solid 90 minutes of African music as well as new reggae releases.

Jan. 17 Dr. Dan and Nicky Dread feature the Top Rankin Countdown and MORE tributes to the herb.

Jan. 24 The Mighty Cloud of Joy brings you the music of Third World and Steel Pulse.

Jan. 31 Sister Lotus and Johnny Too-Bad

feature reggae hits from both new and old, plus some of the best of Augustus Pablo's melodica dubs.

9:00-10:00 OVERKILL. THE ultimate Thrash/Death/Hardcore heavy metal show. John and Lorne provide a fast and furious look at the latest underground metal bands plus interviews, album reviews, Canadian talent and reliable metal news. Sorry!! No show Jan. 03 due to basketball game.

10:00-12:00 THE DEAF CLUB with Michelle Dawson. Guaranteed forty plus fast pieces of authentic rock'n'roll. FEATURING punk swing R&B thrash fiddle tunes zydeco hardcore blues surf rockabilly folk speedcore jazz gun-fighter ballads bagpipes and one highbrow song and maybe some other stuff.

12:00-3:00 JUMBLED LATENIGHT. Rotating hosts — almost anything goes.

SUNDAY

6:00-10:00 ROCK SHOW.

10:00-11:00 VOICE OF THE DRAGON. Chinese Students present community news, calendar, traditional legends, with guests and contemporary folk music.

11:00-12:00 AU QUARTIER FRAN-COPHONE with hosts Daniel and Alain. A variety of French music and a summary of activities on the lower Island. **Jan. 4** Zachary Richard, Louisiana, USA.

Jan. 11 Robert Charlebois, Quebec.

Jan. 18 Angele Arseneault, Quebec.

Jan. 25 Jacque Higelin, France.

12:00-1:30 UVIC RECITALS with your host, the wonderful, charismatic Simon Hansed, you heard right, Simon Hansed, only on CFUV 105.1 FM.

Jan. 4 Schubert Sonata in A minor.

Jan. 11 Mozart: Quintet in A Sharp.

Jan. 18 Jeffrey Anderson — Trumpet, Elaine Dobek — piano recital.

Jan. 25 Music from the stage screens and T.V. UVic Wind Symph., J. Read Conductor.

1:30-3:00 JAZZ PROFILES. A unique and special Jazz show, featuring a different Jazz DJ and artist each week.

Jan. 4 Coleman Hawkins with Guy MacPherson.

Jan. 11 Albert Mangelsdorff, European Trombone great with Scott Lewis.

Jan. 18 Vinny Golia with Steve Makuch.

Jan. 25 Dexter Gordon and Leo Parker with Shauket.

3:00-5:00 FOLK with Zena.

5:00-6:00 TOP OF THE BOPS. A CITR import featuring the roots of Rock'n'Roll — Country, rockabilly, R&B.

6:00-8:00 OVERVIEW. Mahinder and reporters bring you public affairs featuring "Ruffly Speaking" a look at civic and provincial politics in B.C. with Dr. Norman Ruff, women's journal with Carol Pickup, business reports, international news features and cultural and social issues.

8:00-10:00 SUNDAY NIGHT JAZZ CONCERT. Peter Lovric features jazz, ragtime, soul, big band, and small combos.

10:00-Midnight MOVIE TRAX. Our 3rd year!! All the magic, mirth, mayhem and music of the movies presented by Philip Linfield, the only person on radio whose accent is so thick, his voice has to be dubbed by someone else. "When you tune in, the first thing you want to do is go out and see a movie" — James Garner.

Jan. 4 Earthscapes: Soundtracks from films that evoke the moods of Earth, Sea, Sky.

Jan. 11 Spacescapes: Music of the spheres: journey to the infinite.

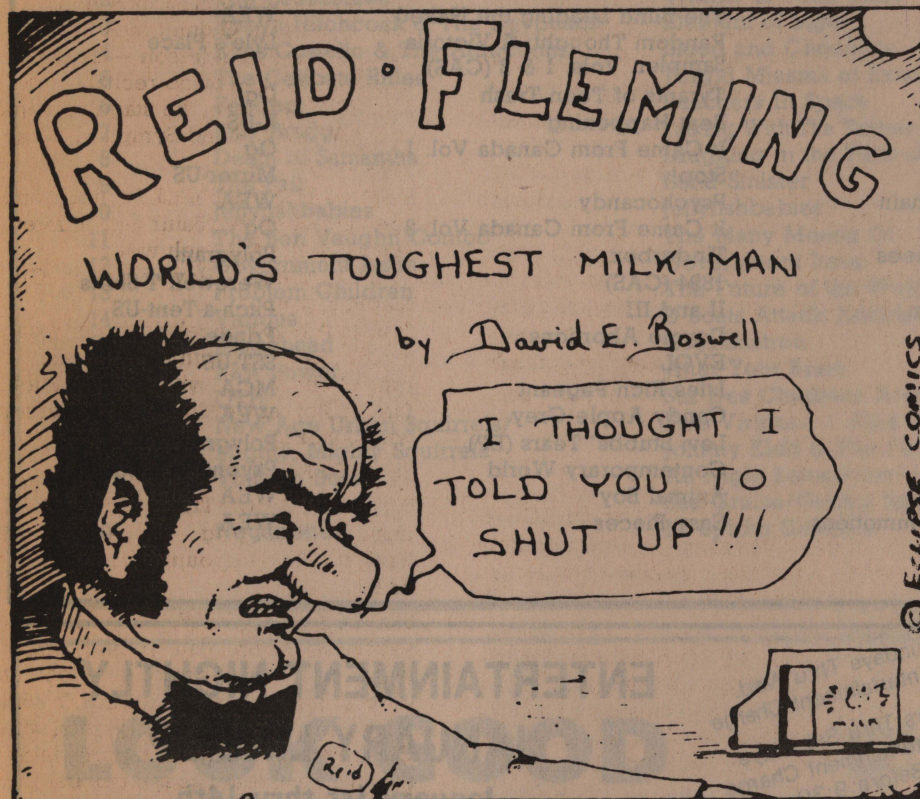
Jan. 18 British Empire and films of T.V.

Jan. 24 Recent film scores and Movietraks movie news.

12:00-3:00 FERTILITY RIGHTS OF THE JUNGLE with Skydrop. Lots of 60's music. ★



How Many Mondays Can There Be In A Man's Life?



and I'm all set.' I began trying to sell cartoons to major magazines, single panels, and within a couple of months I had a very impressive collection of rejection slips, but it was a full page panel that I submitted along with the single panels that was picked up on by the Georgia Straight. They asked for more, so I began to do that as a regular weekly feature at a pathetic rate of pay, \$20 for a page. But it was a place to get a foot in the door and get some experience, serve my apprenticeship at my own expense . . . The first full year I worked as a cartoonist at the Georgia Straight, I made a grand total of \$3,300."

Our story thus far: Reid Fleming, as a milkman, "... has the exact same routine every day. But he brings some imagination to what he does to keep it interesting. He is fast and he lacks finesse . . . The idea is to have a character with nothing good about him; he's just a total bastard."

David Boswell's first comic strip was not Reid Fleming. The first for both himself and The Georgia Straight, in '77,

Continued on p.22

by Chris Jaeger

My first introduction to the series of Reid Fleming, *World's Toughest Milkman* comics came on a Saturday morning while listening to the CBC's Basic Black. Being interviewed was David Boswell, Reid Fleming's creator.

Many people will actually have come across Reid Fleming in 1978 when he first appeared in the Georgia Straight.

"I had done a lot of Joe jobs after college was over, but at the time I began drawing comics I was working, in Toronto, as a darkroom technician which is alright through the winter but as winter turned to spring I began to resent emerging from a darkroom into a dying day, missing the best part of it. So that's when I decided I'd give a shot at being a cartoonist.

"Finding a single panel cartoon in the New Yorker was being sold for \$600, I thought, 'one lousy cartoon a month,

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Top 20 LPs of '86

POS	ARTIST	TITLE	DISTRIBUTOR
1	Slow	Against the Glass	Zulu
2	Violent Femmes	The Blind Leading the Naked	WEA
3	Various	Random Thought: A Victoria Sampler, Vols. 1 & 2 (CAS)	Lyle's Place
4	The Gruesomes	Tyrants of Teen Trash	Og
5	Beat Happening	Beat Happening	K-US
6	Various	It Came From Canada Vol. 1	Og
7	Chesterfield Kings	Stop!	Mirror-US
8	The Jesus and Mary Chain	Psychocandy	WEA
9	Various	It Came From Canada Vol. 2	Og
10	Siouxsie and the Banshees	Tinderbox	Polygram
11	No Fun	1894 (CAS)	Werewolf T-Shirts
12	Camper Van Beethoven	II and III	Pitch-a-Tent-US
13	Dayglo Abortions	Dayglo Abortions	Fringe
14	Sonic Youth	EVOL	SST-US
15	REM	Lifes Rich Pageant	MCA
16	Husker Du	Candy Apple Grey	WEA
17	Billy Bragg	Levi Stubbs' Tears (EP)	Polygram
18	The Asexuals	Contemporary World	Psyche Industry
19	Ramones	Animal Boy	WEA
20	Lloyd Cole and the Commotions	Easy Pieces	WEA

Sunday Brunch
With Commodores
Jan. 18 & 25 12 - 3:30



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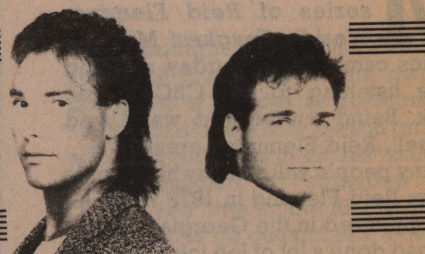
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ENTERTAINMENT NIGHTLY JANUARY LINE-UP

January 1st thru 14th

"DYNA-MIX"

featuring Victoria's Star Search Talent "April"



January 22nd thru 28th
Recording Artist **"NILS PETERSON"**
Previously On Tour With Joan Armatrading

January 29th thru 31st
Celebrate a Hawaiian Weekend With
"THE JACK LORDS"
Prizes For Most Original Hawaiian Gear

CURRENT PLAYLIST

THIS WEEK	ARTIST	TITLE	DISTRIBUTOR
1	Deja Voodoo	Swamp Of Love	Og
2	The Gruesomes	Tyrants of Teen Trash	Og
3	Robyn Hitchcock & The Egyptians	Element of Light	Relativity-US
4	Elvis Costello & The Attractions	Blood and Chocolate	CBS
5	The Celibate Rifles	Turgid Miasma of Existence	Rough Trade-UK
6	Feederz	Teachers In Space	Flaming Banker-US
7	Billy Bragg	Talking With The Taxman About Poetry	Polygram
8	Death of Samantha	Laughing in the Face of a Dead Man	Homestead-US
9	The Fall	Bend Sinister	Polygram
10	Jellyfishbabies	Jellyfishbabies	Plot
11	The Ben Vaughn Combo	The Many Moods Of . . .	Star
12	Government Issue	Government Issue	Fountain Of
13	Problem Children	The Future of the World is up to us	Irate Faction
14	Various	U-Boats Attack America!	Flipside-US
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16	Raw Power	After Your Brain	Fringe
17	OTH	Sur Des Charbons Ardents	Kronchtadt-Fr
18	New Age Urban Squirrels/ Mighty, Mighty Squirrels	Five Virgins/. . . Sing The Hits Of Johnny Kidd & The Pirates	Popllama-US
19	Volcano Suns	All Night Lotus Party// Sea Cruise/Greasy Spine (45)	Homestead-US
20	Negazione	Lo Spirito Continua	Mordam-US

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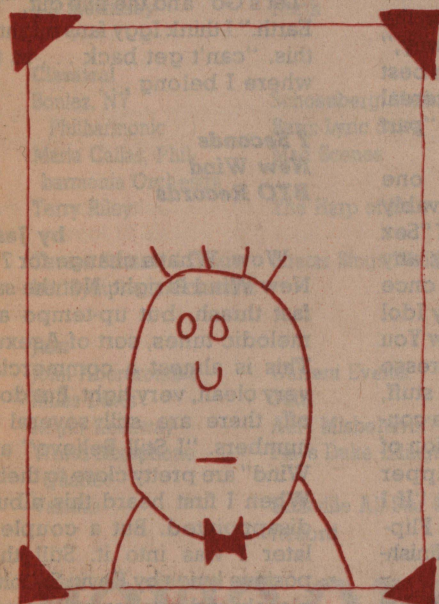
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DISCussion



Flipper

Public Flipper Ltd.: 1980 - 85
Subterranean Records

by Zeno's Heap of Millet

Forget about God — does Flipper exist? Around the time of *Gone Fishin'*, most people began to wonder. With guitar anti-hero Ted Falconi's essential feedback noodling so inaudible that tinkling bells often dominated the mix (a good joke or a stab in the back?), rumours ran rampant that the band was actually long defunct ... or touring with an Eddie Van Halen sound-alike! Far more impressive were the live versions of *Gone Fishin'*'s songs that appeared on the preceding ROIR cassette, *Blowin' Chunks* — an absolutely vital compilation of the Flipper Tour Machine in action: ugly, drunk, incompetent and utterly compelling.

Well, now Flipper are getting their ya yas out all over again. *Public Flipper Ltd.* (a darn funny jab at Lydon's adoption of their Generic Album concept) features tracks that date primarily from 1980 - 83 (though the band is apparently still slogging through an endless series of overpaid "reunion gigs"), and it admirably repeats only "Love Canal" from *Chunks*. But with most of the smash hits already accounted for on the cassette ("Ha Ha Ha," "Get Away," "Way of the World" ...), P.F.L. is best consumed like funny-shaped cereal with coloured marshmallow bits: "part of a complete breakfast."

So what is here? You get one fabulous side, with an unbelievably sludgy and disjointed version of "Sex Bomb" ("We're not gonna play any more until we get four beer!"), once through "Brainwash" ("Am I Billy Idol yet?"), and an even muckier "I Saw You Shine" — still one of my fave depresso songs of all time. As for "new" stuff, "Hard Cold World" stands out as a continuation of "Get Away"'s tradition of top-ten excellence, but "Flipper Blues," "I Am The Wheel" and "If I Can't Be Drunk" are too-useless Flipperjams — they were never quite finished, and never will be.

As usual, the album cover is arguably the true highlight: a fold-out, Rocket to Russia-style bored game complete with

a tiny, cut-out van, bonus cards ("Promoter disappears, show cancelled, but you play in someone's back yard"), and a nifty, spinning-fish pointer.

So the Big Question remains: are you enough of a fanatical/gullible Flipper completist to buy this junk? I am.

The Feelies

The Good Earth

Twin/Tone Records

by Suzanne Urbanczyk

As I walked to a local record store one rainy afternoon, I heard a pleasantly jangly song. Not wanting to appear "unhip," I ventured over to the turntable to see who the group was ... The Feelies, the album "The Good Earth." One song later and I was sold on the album. Having now listened to it several times, I am sold on going to see the movie "Something Wild." The music sets several moods. "Slipping (into Something)" makes one picture a dusty old Acadian driving down the highway. The mumbly Stipeish vocals suit the music well. Pete Buck helped produce this second Feelies album, which may contribute to its REMish sound. Great music. Guitars which blend into a not too discordant discord, reaching an almost Velvety frenzy at times. Especially catchy songs include "On the Roof," "The High Road," "Let's Go" and the title cut, "The Good Earth." I think Iggy fans might even like this. "can't get back ... to the place where I belong ..."

7 Seconds

New Wind

BYO Records

by Jason Siska

Wow. What a change for 7 Seconds. New Wind is right. Not the same good fast thrash, but up-tempo and really melodic tunes, sort of Asexuals style. This is almost a commercial sound, very clean, very tight. But don't be put off, there are still several very fast numbers. "I Still Believe" and "New Wind" are pretty close to their old stuff. When I first heard this album, I was disappointed. But a couple of plays later I was into it. Still the aware, positive lyrics by Kevin Seconds. Listen closely and you can still hear that feedback coming through. These guys are too good. Buy it. Hear it. Like it.

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The Fall

Feederz

Flipper

Inca Babies

The Jazz Butcher
Conspiracy

Jellyfishbabies

Ini Kamoze

The Meatmen

Motorhead

Colin Newman

Not For Sale

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Problem Children

Red Lorry Yellow Lorry

Folk

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Bonlez, NY

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Laughing in the Face of a Dead Man (EP)

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Teachers In Space

Public Flipper Ltd.

This Train . . .

Distressed Gentlefolk

Jellyfishbabies

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Orgasmatron

Commercial Suicide

Not For Sale

King Nine Will Not Return

The Future Of The World

Is Up To Us

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Homestead

Homestead

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Subterranean

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Polygram

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Attic

Enigma-US

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ECLIPSE COMICS



was *Heartbreak Comics* featuring Lazlo the great Slavic lover. "He was a great lover, although he looked like a rat crossed with a vampire. He was successful at everything except the one woman he really cared about, it was ordained that it was just not going to happen. So the essence of the strip is that Lazlo spends all of his time trying to get Constance to fall in love with him, but it never happens . . . unrequited love is one of everybody's favorite themes."

Reid Fleming, *World's Toughest Milkman*, was Boswell's next major undertaking. "It sort of happened by itself. I didn't really set about to create a given strip with Reid Fleming doing or being my particular character, it was really a force that virtually seized me and I was just compelled to draw that first Reid Fleming page, it really just happened by itself. It has never been that way before or since with anything." The name Reid Fleming, though, does have its origins in a boy David Boswell went to kindergarten with. "As I recollect he was always the

bad boy in the class. I never crossed swords with him directly, I used to keep my distance, but I recall one thing that he did which was just disgusting . . . There was this kid in my class who was slightly effeminate, he used to like dressing up in women's clothes, playing ladies, Reid Fleming despised him. One day, in the winter, he stole this kid's hat, took it in to the washroom and returned it to him with the contents of offensive both to eye and nose. That's pretty remarkable for a five year old. I just heard this morning that the real Reid Fleming heard me on the radio a couple of weeks back and phoned the programme, *Basic Black*, and denies being that mean and I guess he helped his case somewhat by becoming an Anglican minister, which is what he is today."

In 1980 Mr. Boswell, taking a collection of older strips and two new stories financed a 10,000 copy run of the first Reid Fleming book and predictably says that if he knew then what he knows now he would have done

everything differently. "I paid for 10,000 copies of a book having no clue as to where to distribute them. But as it happens, I did find out fairly quickly and within six months, of publication, I'd broken even, which is not bad. And of course the rest of the run was all gravy. I knew I could do it once, so I did the same thing with *Heartbreak Comics* which is now all sold out."

The second edition of Reid Fleming was also self published but it is the current third edition that is probably the most significant in David Boswell's life. During last May's Second Annual Victoria International Cartoon Festival he was invited to attend as one of "numerous cartoonists to fill the halls." There he met representatives of Eclipse Comics of California and soon after signed a contract with them to do Reid Fleming three times a year. "No more Kraft Dinner. All I do now is draw the comics."

"The new books are all continuous and they will all fit together in the end to make one longer story. I'm working with at least six books ahead of me, I've picked a target towards which I am working. At the same time each book has got to be independent of the others. Nothing is more of a drag than picking up a comic book that's obviously continuing a story that you haven't seen and at the same time doesn't even resolve itself at the end."

The entire time we talked, David Boswell was drinking heavily from a bottle of Lamb's. Dark Navy milk. I asked him what *his* preference was for, 2% or regular? "40%, I think. One glass does the work of 20." ★



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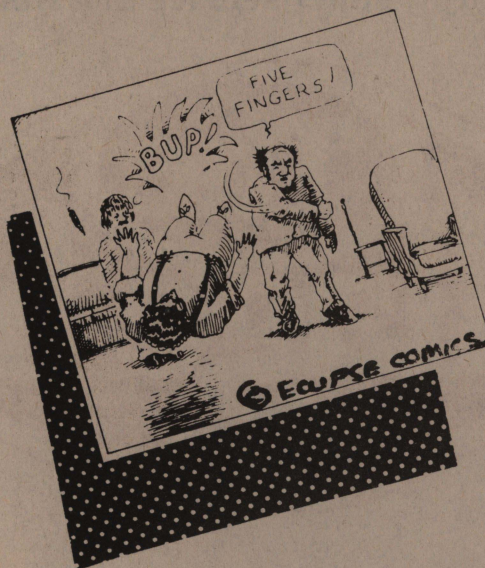
Even though its popularity among the camp-but-chic crowd is probably on the wane, I feel compelled to draw your attention to a form of visual stimulation that is truly art with a capital "A." OK, I'll admit it, I enjoy watching any kind of professional wrestling almost as much as daytime soaps, but having been pretty much Hulkmania-ed to death, I've recently been forced to change my preferred brand name to "World Wide Wrestling" — less rock videos and Saturday morning cartoons, more face-scraping on the concrete floor!

Some of the faces here are familiar from the pre-Cyndi Lauper heyday of the World Wrestling Federation: the Road Warriors are back — less Kiss makeup than before, and they've turned into semi good-guys (gak! — at least they still use Black Sabbath music); and Gorgeous Jimmy Garvin and girlfriend Precious are still aerosol-spraying up a storm, despite rapidly developing beer guts.

But the truly great thing about this stuff is that it's from *Atlanta*! No New York sushi-type Adrian Adonis Flower Shops here boys; these guys are all gen-u-ine Reaganite ya-hoos — their wives probably swap recipes for barb-qued commies! Speaking of the Red Menace, you've got your Kolov family — three bald, slobbering Kremlin lackeys who make the WWF's Nikoli Volkov look like your dumb-but-friendly primary school janitor. (But in

a recent shocker, brother Nikita has seemingly *defected* — don't trust him as far as you can piledrive him, I say!)

Other highlight-lowlives include Jim Cornette and Bubba: the former being the best badminton-racket-toting, mama's boy manager/announcer in



professional sports; while his aptly named bodyguard enjoys the purist sport of beating on people's foreheads with rolls of pennies in his fist. In fact, most of the champs on this show seem to be of the Evil persuasion. The Four Horsemen of The Apocalypse include two Swedish brothers named Arn and Ole, which is kind of lame, but World Champ "Nature Boy" Ric Flair is one

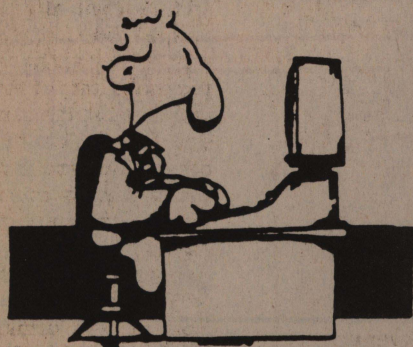
nasty dude for a guy with peroxide hair, a distinct lisp and a penchant for rhinestone bathrobes. Regally attired and perpetually hooting like a stuck pig, Flair probably doesn't need chewable vitamins, he just eats teeny little Hulksters for breakfast!

Sure, there's a few problems, including a typically incomprehensible array of titles (World Champs, North American Champs, TV Champs, Parking Lot Champs...) that makes those oversized metal corsettes virtually meaningless. But the biggest sticking points are the unbelievable pretty-boy tag-team champs, the "Rock And Roll Connection": two scarves-around-the-leather-tights types whose matches invariably last all of thirty seconds — almost enough time to *think* about working up a sweat — while their adoring female fans scream like it's a Lover-boy concert. Howza bout Henry Rollins and Iggy Pop in wrestling boots — now that would be rock 'n' roll!

If you need any more convincing, just contemplate the fact that when these guys throw a party, they don't invite Cyndi — they stock up on cheap beer, and get Waylon Jennings and Joe Ely to play! And now they're talking about sticking a match up on a thirty foot scaffold, without ropes or a safety net... As Ric Flair once said, "Whoo!!!"

World Wide Wrestling is seen Saturday nights at 11 p.m. on KVOs TV 12 — back to back with the WWF, for convenient taste-testing. Next issue: Zen And The Art of Tractor Pulling. ★

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